

**WENDY FRONTIERO, R.A.**  
*Architect and Preservation Consultant*  
120 Maplewood Ave., #204 • Gloucester, Mass. 019130  
tel. 617 • 290 • 8076  
e-mail [wfrontiero@alum.mit.edu](mailto:wfrontiero@alum.mit.edu)

Domenic Lanzillotti, Purchasing Officer  
Arlington Town Hall  
730 Massachusetts Avenue  
Arlington, Mass. 02476

21 September 2021

Dear Mr. Lanzillotti,

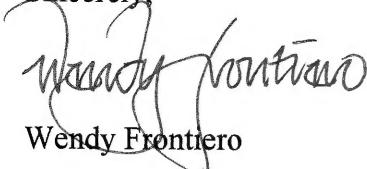
I am pleased to submit the enclosed proposal for Arlington's Town-Owned Historic Properties Survey Update. This project would continue work I performed (with Kathleen Kelly Broomer) in 2018-2019, preparing an Historic Preservation Survey Master Plan in collaboration with the Department of Planning and Community Development and the Historic and Cultural Resources Working Group of the Master Plan Implementation Committee. I am delighted to see that the Town has begun steps to implement recommendations from the Survey Master Plan to further historic preservation efforts in Arlington.

As members of the planning department and the Working Group know, I am an architect and preservation consultant with considerable experience in preparing Massachusetts Historical Commission (MHC) inventory forms. My expertise covers individual buildings and areas, a wide range of property types, and a broad spectrum of architectural styles and periods, from the 18<sup>th</sup> through the 20<sup>th</sup> centuries. Much of my work has been in the Boston metropolitan area, including Boston, Cambridge, Arlington, and Lexington. As a result, I am quite familiar with relevant background documents, the nature and sources of research materials, and the area's historic and architectural themes.

I propose to work on this project with Martha Lyon, a highly accomplished landscape architect and landscape historian, with whom I have worked on survey projects in Beverly, Mass. Together, we are thoroughly experienced with documenting and evaluating historic buildings and landscapes, skilled in comprehensive survey projects using MHC criteria and methodology, and familiar with working with municipal governments. We reliably produce high-quality work on deadline for a variety of demanding clients.

We would be delighted to collaborate with the Town of Arlington on this important project. Thank you for your consideration.

Sincerely,

  
Wendy Frontiero

- To the extent feasible given town building closures during the pandemic, giving **access to (or copies of) research materials not available online or through contactless pick-up (if required and available) at the Robbins Library or town offices**, especially building permits and previously compiled research in the files of the Arlington Historical Commission.

Conditions related to the COVID-19 public health crisis are expected to affect the availability of resources at town offices as well as research at many of the usual archival sources (e.g., the Robbins Library, State Archives, Massachusetts Historical Society, and Historic New England). We will do our best to undertake research as comprehensively as possible, given unavoidable pandemic limitations, some of which may change over the course of the project. Also as a result of the COVID pandemic, it is expected that the start-up and phase meetings with town representatives will be held remotely, via telephone conference call or video conferencing.

The consultants anticipate that, with consultant selection and contract settlement, the project will commence around 1 November 2021. The RFP's Scope of Work allows for a 41-week time-frame for the project. Based on a 1 November start-up date, the Scope of Work as written would result in Phase 1 completion around 13 December 2021, Phase II completion around 7 February 2022, Phase III completion around 27 June 2022, and Phase IV (final project) completion by 15 August. Due to the consultant's existing schedule commitments, we propose starting the project on or around 1 November and completing by 15 August, but adjusting the deadlines for completion of Phases I through II within those parameters. We propose Phase I completion by 14 January 2022 and Phase II by 28 March, with Phases III and IV remaining at 27 June and 15 August, respectively-- and earlier, if possible. We are open to discussion on this schedule, hoping to accommodate both the Town's needs and our enthusiasm to work on this project.

## **CONSULTANTS' ABILITY TO COMPLETE THE PROJECT**

### **References for Wendy Frontiero and Martha Lyon**

Emily Hutchings, AICP, Assistant Planning Director, City of Beverly

191 Cabot Street, Beverly, Mass. 01915

978.605.2342 (office)

ehutchings@beverlyma.gov

*Survey and completion of inventory forms for two landscapes, two buildings, and two areas located in the Beverly Cove and Pride's Crossing areas of Beverly (Martha Lyon and Wendy Frontiero) and seven areas, 21 buildings, four burial grounds, and five parks and landscapes (Wendy Frontiero and Pamela Hartford)*

## References for Wendy Frontiero

Michael Steinitz, Survey Director, Massachusetts Historical Commission  
225 Morrissey Boulevard, Boston, Mass. 02125

978 . 836 . 2438 (cell)

[michael.steinitz@state.ma.us](mailto:michael.steinitz@state.ma.us)

*Surveys of approximately 200 historic resources in Sudbury and Brookline*

Carolyn Ravenscroft, Archivist and Historian, Duxbury Rural and Historical Society  
479 Washington St, Duxbury, MA 02332

781 . 934 . 1382

[cravenscroft@duxburyhistory.org](mailto:cravenscroft@duxburyhistory.org)

*Surveys of several hundred historic resources, including landscapes, barns, and residential and civic buildings; National Register nominations for three districts and a burial ground*

## References for Martha Lyon

Douglass Smith, Chair, Scituate Historical Commission  
600 Chief Justice Cushing Highway, Scituate, MA 02066

508.565.1344 (Office)

[dougsmit@stonehill.edu](mailto:dougsmit@stonehill.edu)

*Completion of eleven inventory forms and two National Register nominations for Scituate's cemeteries*

Mitchell Rowe, (Former) Preservation Services Coordinator, Landmark Society of Western New York State

315.359.1705 (Seneca County Manager's Office)

[mrowe@co.seneca.ny.us](mailto:mrowe@co.seneca.ny.us)

*Completion of a National Register nomination for Mount Hope Cemetery, Rochester, NY*

**MR. DOMENIC LANZILLOTTI, PURCHASING OFFICER  
ARLINGTON TOWN HALL  
730 MASSACHUSETTS AVENUE  
ARLINGTON, MA 02476**

**Arlington Town-owned Historic Properties Survey Update**

**PROPOSAL SIGNATURE FORM**

*(This form to be submitted in Envelope A - Technical Proposal)*

The undersigned, hereafter called the proposer, having fully familiarized themselves with all the request for proposal documents, hereby agrees and declares:

1. That prices inserted in the Price Proposal (Envelope B) cover all necessary expenses to fulfill the conditions of the contract within the time stated.
2. Pursuant to M. G. L. c. 62C, § 49A, the proposer hereby certifies that the proposer has filed all state tax returns and paid all state taxes required under law.
3. The undersigned certifies under penalties of perjury that this proposal has been made and submitted in good faith and without collusion or fraud with any other person. As used in this certification, the word "person" shall mean any natural person, business, partnership, corporation, union, committee, club, or other organization, entity or group of individuals.

The following items are to be completed by the Proposer, if applicable:

Our Company is:      A Corporation      \_\_\_\_\_  
                            A Partnership      \_\_\_\_\_  
                            Individually Owned      \_\_\_\_\_



Individual/Company Name: WENDY FRONTIERO

Social Security or Federal Identification Number: 83-3084408

Signature of Individual or Authorized Official: Wendy Frontiero

Address: 120 MAPLEWOOD AVE, #204, GLOUCESTER 01930

Telephone Number: 617-290-8076

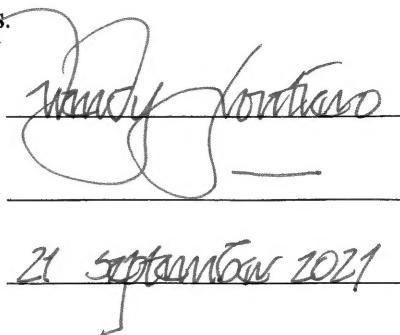
E-mail wfrontiero@alum.mit.edu

**Attachment D**

**CERTIFICATE OF NON-COLLUSION**

The undersigned certifies under the penalties of perjury that this bid or proposal has been made and submitted in good faith and without collusion or fraud with any other person. As used in this certification the word "person" shall mean any natural person, business, partnership, corporation, union, committee, club, or other organization, entity or group of individuals.

Signature of Individual Signing Bid Proposal:



Name of Business:

Date:



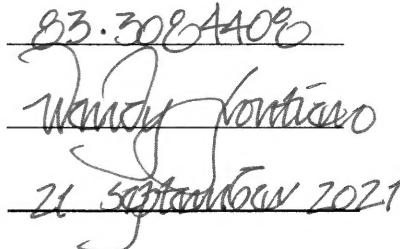
**STATEMENT OF TAX COMPLIANCE**

Pursuant to M.G.L. Chapter 62C, Section 49A, I certify under penalties of perjury that I, to my best knowledge and belief, have complied with all laws of the Commonwealth of Massachusetts relating to taxes.

Social Security or Federal Identification Number:



Signature of individual signing bid or proposal:


Date:

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## **PROFESSIONAL BACKGROUND**

Registered Architect, Massachusetts #7800.

*Master of Architecture*, Massachusetts Institute of Technology.

*Master of Arts in Preservation Studies*, Boston University.

*Bachelor of Arts*, University of North Carolina at Chapel Hill.

## **EXPERIENCE**

1996-present	<b>CONSULTANT</b> <i>Architect, Preservation Planner, and Architectural Historian.</i> <ul style="list-style-type: none"><li>• Preparation of architectural and historical research and evaluations, National Register nominations (individual properties, districts, and multi-property formats), historic structure reports, and design guidelines. Preparation and implementation of preservation plans for individual properties, institutions, and communities.</li><li>• Consultation on Section 106 (federal), Chapter 254 (Massachusetts), and local historic district design review requirements. Liaison with review agencies; compliance with the Secretary of the Interior's <u>Standards for the Treatment of Historic Properties</u>.</li><li>• Building condition assessments and recommendations for preservation treatments.</li><li>• Site planning and design; design and construction documents for new construction, renovation, and restoration for residential, office, and institutional projects.</li></ul>
2004-06	<b>BOSTON LANDMARKS COMMISSION</b> , Boston, Mass. <i>Consulting Staff Architect.</i> <ul style="list-style-type: none"><li>• Provided technical assistance to city-wide and neighborhood preservation commissions, owners of historic properties, the general public, and City departments on appropriate design, maintenance, and repair options for historic properties. Responsible for site visits, administration of applications to the BLC for design review, attendance at BLC hearings and writing of decision letters for BLC design review, and preparation of preservation comments for project reviews through zoning and state environmental processes.</li></ul>
1989-90, 1992-96; Consultant, 1996-2006	<b>WALLACE FLOYD DESIGN GROUP</b> , Boston, Mass. <b>CROSBY   SCHLESSINGER   SMALLRIDGE</b> , Boston, Mass. <i>Architect and Preservation Planner.</i> <ul style="list-style-type: none"><li>• Historic Resources Coordinator for the Central Artery/Tunnel Project, providing project-wide technical support for protecting historic resources affected by highway construction. Advised in-house design, construction, and mitigation staff; acted as liaison to federal, state, and city cultural resources agencies; prepared documentation required for environmental review; developed presentations for public workshops and conferences. Author of a report on historic resource considerations, and co-author of design guidelines, for joint development above the new Central Artery alignment in</li></ul>

downtown Boston.

- Developed criteria and concept reports for highway architecture; contributed to the concept report for a public arts program.
- Schematic design for a visitors' center on Spectacle Island in Boston Harbor.

## PUBLICATIONS

2008

"Methuen Walks" (author and photographer). Walking tour brochure for the local historic district, illustrating the themes of mill history and the legacy of three local millionaires. For the City of Methuen and Methuen Historic District Commission.

2002

Historic Resource Considerations for Joint Development; Design Guidelines and Technical Support (co-author). Preservation subconsultant for the CA/T Project to Wallace Floyd Design Group; for the Massachusetts Turnpike Authority.

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## **PRIMARY SERVICES**

- Architectural/historic research and evaluation, including architectural inventories, historic structures reports, and planning studies. Physical descriptions, evaluation of significance, and statements of National Register eligibility.
- Nominations to the National Register of Historic Places for individual properties, districts, and community-wide formats.
- Design review, including development and interpretation of design guidelines.
- Environmental review, encompassing interpretation of local, state, and federal regulations; evaluation of effects on historic resources; and recommendations for mitigation.
- Evaluation of existing building conditions and documentation of architectural and preservation considerations.

## **REPRESENTATIVE PROJECTS**

*Survey and evaluation of late 19<sup>th</sup> and early 20<sup>th</sup> century residential buildings* in Brookline, Mass. Preparation of area and individual building inventory forms documenting approximately 520 properties, principally single-family residences and apartment houses.

*Survey and evaluation of 18<sup>th</sup> through mid-20<sup>th</sup> century buildings* in Sudbury, Mass. Preparation of area and individual building and structure inventory forms documenting 112 resources, primarily residences, garages, and barns.

*Survey and evaluation of buildings and landscapes in Beverly, Mass.* Preparation of area and individual building inventory forms documenting approximately 130 historic resources, including residences, commercial and institutional buildings, burial grounds, parks, and landscapes.

*Survey and evaluation of the Longwood Medical and Academic Area of Boston*, a neighborhood of largely institutional buildings. Preparation of area and individual building forms representing 106 buildings for medical, academic, and cultural institutions as well as residential apartment blocks.

*Survey and evaluation of 20<sup>th</sup> century properties* in downtown Boston, Mass. Updating and substantial new documentation of approximately 150 buildings constructed between 1920 and 1980, encompassing office and governmental buildings, parking structures, and a religious center.

*Survey and evaluation of residential, commercial, institutional, and industrial properties* in Gloucester, Mass. Preparation of inventory forms representing approximately 450 cultural resources constructed from the 19<sup>th</sup> through mid 20<sup>th</sup> centuries, including single-family houses, residential estates, a school, firehouses, commercial buildings, fisheries complexes, electric power station, and village centers.

*Survey and evaluation of residential properties, barns, and cemeteries in Duxbury, Mass.*

Preparation of inventory forms for approximately 230 structures constructed in the 18<sup>th</sup> and 19<sup>th</sup> centuries, including historic burial grounds dating to the 17<sup>th</sup> century.

*Survey and evaluation of properties on and surrounding the campus of the Massachusetts Institute of Technology, Cambridge, Mass.* Development of a common body of knowledge of existing conditions, and a guide for MIT and the City to use when considering building demolition, alterations, and development. Narrative description of study area context; preparation of a master list and architectural inventory forms; evaluation of relative significance of buildings within the project area; formation of general preservation recommendations to guide future growth in the area; analysis of historic preservation implications for future development in the project area.

*Survey and evaluation of historic campus buildings owned by the University of Massachusetts at Lowell.* Preparation of inventory forms for 18 structures dating from the mid-19<sup>th</sup> through mid-20<sup>th</sup> centuries, including academic buildings originally constructed for the Lowell Normal School and Lowell Textile School, a textile factory, hospital facility, and three private houses. Analysis of implications of the inventory process.

*Survey and evaluation of properties owned by Boston University, Boston, Mass.,* and development of a preservation plan within the context of the university's primary program requirements. Preparation of inventory forms and a master list of historic buildings and landscapes; analysis of historic context and evaluation of relative significance of historic resources; identification of existing and potential activities that may affect historic properties owned by the university; and formation of design guidelines for new construction adjacent to historic buildings and areas.

*National Register individual nominations,* Boston, Bourne, Duxbury, Salem, and Scituate, Mass. Preparation of nominations for a 17<sup>th</sup> century burial ground, a Federal-style brick mansion, three 19<sup>th</sup>-century churches, a late-19<sup>th</sup> century country house, late 19<sup>th</sup> and early 20<sup>th</sup> century schools, and a WPA Field House.

*National Register district nominations,* Boston, Brockton, Duxbury, Gloucester, and Weymouth, Mass. Preparation of nominations for three 18<sup>th</sup> - 19<sup>th</sup> century residential districts and the Old Town Hall District in Duxbury; a mixed-use village center in Weymouth; a mostly residential, turn-of-the-20<sup>th</sup>-century urban neighborhood in the Jamaica Plain section of Boston; an early 20<sup>th</sup> century industrial district in Brockton; and the Rocky Neck section of Gloucester, representing maritime, summer resort, and artists' colony history.

*National Register multi-property format nomination,* Gloucester, Mass. Narrative history of the maritime industry, summer resorts, and artists' colonies, and associated architectural development; documentation of historical and architectural significance for two maritime-related districts and three individual properties.

*Landmark Designation Study Reports* for the potential designation of 15 properties as Boston Landmarks. Architectural descriptions, photography, and the documentation and evaluation of historic and architectural significance for 19<sup>th</sup> century residences; a mid-19<sup>th</sup> century commercial streetscape; early 19<sup>th</sup> to early 20<sup>th</sup> century commercial buildings; a late 19<sup>th</sup> century pumping station complex; early and late 19<sup>th</sup> century ecclesiastical buildings; a turn-of-the-20<sup>th</sup>-century theater; an early 20<sup>th</sup> century hotel; and the 14-acre Christian Science Center, an ensemble of late 19<sup>th</sup>, early 20<sup>th</sup>, and mid-century modern architecture and landscape design.



# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

7 SOHIER ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.1132

Recommended for listing in the National Register of Historic Places.

*If checked, you must attach a completed National Register Criteria Statement form.*

Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.

## ARCHITECTURAL DESCRIPTION:

Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.

Beverly High School/Briscoe Middle School occupies a large, mostly flat site at the intersection of Sohier Road and Colon Street. The building occupies the middle portion of the parcel. The triangular front yard and Colon Street setback are maintained in lawn; regularly spaced street trees line both the street edges. Most of the remainder of the lot is covered with asphalt pavement for surface parking. The building consists of a monumental, pentagonal-shaped main block and a rear wing composed of multiple lower volumes centered on the back (northeast) elevation.

Measuring 175 feet across the front and 165 along the street sides, the massive main block has a formal façade with canted end bays that set up the angled side elevations, which parallel Sohier Road and Colon Street. The building rises three stories above a raised basement (which has windows only on the rear elevation) to a flat roof. The rear elevation is shaped by three angled walls and provides a connection for the gymnasium wing that projects towards the back of the lot. Exterior walls are clad with waterstruck brick (American common bond with header courses every fifth row); the street elevations also feature a base of concrete scored to look like stone block. Walls are trimmed with cast stone quoins at the corners, a cast stone cornice, and a brick parapet with balustraded panels in the entrance bays and at the outer bays of the facade. Windows typically have large, 12/12 double-hung sash and cast stone sills and lintels. Molded sills are continuous at the first and third floor levels; and the three street-facing elevations have decorative cast stone lintels, with rectangular panels and decorative keystones at the first floor and plain flared lintels and keystones on the second floor. The rear elevation has plain rectangular lintels on the lower two floors.

The southwest façade contains two angled end bays, a three-bay frontispiece for the main entrance, and four bays to each side of the entrance. The main entrance features two-story high, engaged columns framing recessed double-leaf doors with bracketed hoods; they support a full entablature on which the school's name is lettered (it originally read "Beverly High School" and now says "Briscoe Middle School".) Flat pilasters embellish the top floor of the entrance frontispiece, and the roof parapet steps up at these three bays, decorated with a solid concrete panel in the center flanked by balustraded openings. The angled outer bays of the façade each have a first floor window with a pedimented and bracketed entablature and scrolled side pieces, a decorative plaque high on the second story, and quoined concrete trim at the third story window. The entrance is accessed by a modern concrete ramp and broad stone steps with what appear to be original lamps on the side plinths.

The symmetrical Sohier Road and Colon Street elevations each contain 17 window bays, each with three bays on the outer ends and two secondary entrance pavilions. The elaborate entrance pavilions on these elevations display a double-leaf doorway with Ionic pilasters and a semi-circular pediment at the first floor, a second story window with scrolled side pieces and heavily molded casing, and a third floor window with quoined concrete trim. The more utilitarian rear (northeast) elevation has ten bays of windows on each of its long sides, six in the center, and a pair of tall, square towers that likely function for ventilation. The assemblage of brick volumes that projects from the rear of the building has a two-story core (containing the gymnasium) surrounded by one-story extensions for locker rooms and the heating plant. A corridor extending across the interior end of this wing has decorative entrances facing southeast and northeast, consisting of double leaf doors with quoined trim and a lintel scored to look like flared stone.

The floor plan of the building is distinguished by the auditorium centered in the middle of the structure, with large light courts to each side. The northern edge of the site was originally lined by a high brick shop building that measured 52 feet wide by 206 feet long. It has been replaced by a much smaller, utilitarian wood-frame building that is used for offices.

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

7 SOHIER ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.1132

In the triangular space in front of the building is an open lawn with both deciduous and evergreen trees, planted in a random order. Between the lawn and the building, a curved two-way vehicular drive that mirrors the curve of the building's front elevation allows cars to enter in front of the building from either Sohier or Colon streets. The road widens toward the center of the curve closest to the building, allowing parking spaces for ten cars. A planting bed filled with low boxwoods creates a separation between the road and a pedestrian walkway that passes along the front of the building. Connecting the center of the parking area to the front steps of the building is a modern concrete ramp, planted on either side with two pairs of Kousa dogwoods.

From the Sohier Road entrance, cars may also turn left and drive along the west side of the building and park. At the northwest border of the property, a lot has been created for school bus parking, surrounded by a high chain link fence. Adjacent to the parking area, at the very back of the property, is a large open grassed area, which provides open space for informal play and field sports.

On the east side of the building, a wide concrete walkway runs parallel the building, with panels of grass on either side and planted with rows of young elm trees. The path leads to an open area adjacent to the gymnasium that contains an asphalt basketball court. A vehicle entrance from Colon Street enters to the northeast corner of the school property and parallels the basketball court, connecting to the parking area on the west side of the building.

Well preserved, the Briscoe Middle School is an excellent example of ambitious, early 20<sup>th</sup> century civic design in Beverly. The building is notable for its large size, innovative floor plan, extensive fenestration, ornamental trim, and formal, classically-decorated entrance bays.

## HISTORICAL NARRATIVE

*Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.*

Presently known as Briscoe Middle School, the Beverly High School was built in 1923-25 to address overcrowding at its site on Essex Street (3 Essex Street; 1878; BEV.113). Enrollment at the high school had increased by more than 50% in the previous 12 years. Planning for the construction of a new high school began in 1912. In 1921, the land on Sohier Road was acquired and a building program was developed by the school committee. The committee explained the early need for an architectural program as follows:

"This was a very important piece of work, for upon the foundations planned at that time would depend in large measure the usefulness and adaptability of the building to the needs, not only of the present, but what is of more importance, to those of the future" (*Municipal Documents*, 1923: 239).

Prior to this process, an undated and unattributed booklet promoted a new *junior* high school building for a public vote. Interestingly, it contains a rendering of a three-story building much like the building that was eventually constructed. The proposal's accompanying floor plans were prepared by Little & Browne, Architects, of Boston, with Lester S. Couch listed as associate architect. More research is merited to investigate the connection between this proposal and subsequent design work.

In 1922, a construction bond was issued for \$750,000 and a competition was held to select an architect. Three firms were invited to participate, and the contract was awarded to Adden & Parker of Boston, architects; William H. Cann of Beverly, contractor; and Ingalls & Kendriken, engineers. The drawings were completed in 1922, after review by a nationally-known school building architect, William B. Ittner of St. Louis. Construction began in 1923 and was completed in 1925, when the building was dedicated.

The commanding new high school featured such impressive building components as tile by the R. Gustavino Co. of Boston and New York, Payne elevators, a Spencer Turbine Vacuum Cleaning System, and Holtzer-Cabot telephones, fire alarms, and doorbells. The dedication program provides a lengthy description of the interior and exterior design of the building. It is complemented by a list of 26 "features which especially interest visitors" that was submitted by the School Committee in its report for 1925, ranging from aesthetic to functional to mechanical (*Municipal Documents*, 1925: 287). The total cost of the Beverly High School, including buildings, furnishing, systems, and landscape, was \$1,146,000.

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

7 SOHIER ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
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Area(s) Form No.

BEV.1132

Beverly High School became the Briscoe Junior High School in 1965, housing grades 7 through 9, and eventually became Briscoe Middle School, with grades 6 – 8.

The architectural firm of Adden & Parker was comprised of Willard P. Adden and Winthrop D Parker, who formed a partnership in 1905. Parker (d. 1955) studied architecture at and was graduated from MIT in 1895; he worked with the prominent Boston firm of Wheelwright and Haven in 1903-04. Adden worked as a draftsman for Charles Brigham, another leading Boston architect, from approximately 1891 to 1895 and collaborated with Brigham until about 1903. (They designed together the James Library and the James Mercantile Building in Madison, New Jersey [both, 1899] and reportedly the Atlantic Avenue Station of the East Boston tunnel.) MACRIS identifies 20 properties associated with Adden & Parker. Constructed throughout eastern Massachusetts, mostly between 1906 and 1927, they include houses, banks, a library, church, and several schools. The firm also designed five significant buildings in the Shawsheen Village area of Andover for the American Woolen Company (administration offices, restaurant, commercial building, and two garages).

The original drawings for the Beverly High School indicates a landscaped "turf bowl" in the triangular front lawn and a girls' playground at the back of the building along Colon Street, which is presently occupied by a basketball court. The open area at the back of the property was designated as a boys' playground. Along Sohier Road, a series of rectilinear beds were designated as 'Experimental Gardens.' The organization of the grounds around the school was highly formal, suggesting they were part of an overall concept put forth by the architecture firm. Further research into the history of the school - perhaps through the visual record in school yearbooks - would help determine the extent to which the original landscape design was realized.

## BIBLIOGRAPHY and/or REFERENCES

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Birnbaum, Charles A. and Robin Karson, editors. *Pioneers of American Landscape Design*. New York: McGraw Hill and Company, 2000.

"Briscoe Middle School. "About Our School". <http://bpsbriscoe.ss7.sharpschool.com/about our school> Accessed 12 May 2016

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Commonwealth of Massachusetts, Department of Public Safety Plan Records

DJR Architecture. "Madison Public Library".

- <http://www.davidjrusso.com/architecture/brigham/buildings/AddressSummary.php?id=13333805813694>. Accessed 13 May 2016.

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<http://www.pioneeramerica.org/past2013/past2013artfitzpatrick.html> Accessed 4 May 2016.

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*The Architects' Directory and Specification Index*, Vol. 10. New York: William T. Comstock, 1913.

*The Engineering Record*, Vol. 51, No. 14, April 8, 1905. In "Personal Notes", p. 42. New York: Henry C. Meyer, 1905.

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

7 SOHIER ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.1132

## SUPPLEMENTARY IMAGES



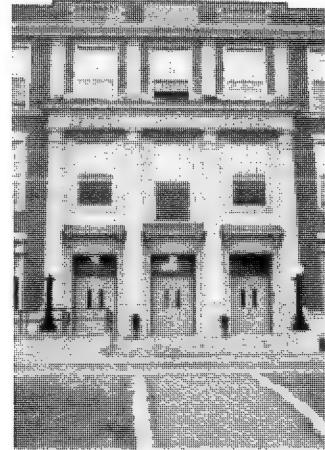
Southeast (Colon Street) elevation



Gymnasium wing on northeast elevation



Northeast and northwest (Sohier Road) elevations



Detail of main entrance on southwest (façade) elevation

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

7 SOHIER ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

	BEV.1132
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## National Register of Historic Places Criteria Statement Form

Check all that apply:

Individually eligible       Eligible **only** in a historic district  
 Contributing to a potential historic district       Potential historic district

Criteria:     A     B     C     D

Criteria Considerations:     A     B     C     D     E     F     G

### Statement of Significance by Wendy Frontiero

*The criteria that are checked in the above sections must be justified here.*

Beverly High School/Briscoe Middle School is one of Beverly's major municipal buildings. Well preserved, the school is an excellent example of ambitious, early 20<sup>th</sup> century civic design in Beverly. The building is notable for its large size, innovative floor plan, extensive fenestration, ornamental trim, and formal, classically-decorated entrance bays. Historically, the property represents a period of enormous growth and new prosperity in Beverly following the arrival of the United Shoe Machinery Company in 1903, and a flowering of civic pride and idealism. Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, the Beverly High School/Briscoe Middle School is recommended for listing in the National Register with significance at the local level under Criteria A and C.

## FORM B – BUILDING

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

### Photograph



East (façade) and north elevations

### Locus Map (north at top)



Recorded by: Wendy Frontiero and Pamela Hartford

Organization: Beverly Historic District Commission

Date (month / year): September 2016

Assessor's Number      USGS Quad      Area(s)      Form Number

11-520

Salem

BEV.A

BEV.432,

NRDIS 7/5/1984

Town/City: Beverly

Place: (neighborhood or village):  
Downtown

Address: 15 Hale Street

Historic Name: Central Fire Station and Signal Tower

Uses: Present: fire station

Original: fire station

Date of Construction: 1949-50

Source: City of Beverly; *Beverly Evening Times*

Style/Form: Mid-20<sup>th</sup> Century Modern

Architect/Builder: Somes, Griswold, Boyden, Wylde & Ames, architect; Pitman & Brown Co., builder

Exterior Material:

Foundation: concrete

Wall/Trim: brick with concrete trim

Roof: tar and gravel

Outbuildings/Secondary Structures:  
none

Major Alterations (with dates):  
Vehicle bay doors (late 20<sup>th</sup> century?)

Condition: fair

Moved: no  yes  Date:

Acreage: 0.347 acres

Setting: Facing Monument Square, between Hale and Abbott Streets and between the downtown commercial district (to the west) and residential development (to the east)— Ancient Burial Ground wraps around the south side and back of the parcel.

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

15 HALE STREET

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.A

BEV.432

Recommended for listing in the National Register of Historic Places.

*If checked, you must attach a completed National Register Criteria Statement form.*

Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.

## ARCHITECTURAL DESCRIPTION:

Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.

Central Fire Station and Signal Tower occupies a small, flat, nearly square parcel of land that is bordered on the north and east by paved streets and on the south and west by the Ancient Burial Ground (BEV>800). The building faces east towards two small, triangular green spaces and an X-shaped roadway between Hale and Abbott streets that comprise Monument Square. The smaller of the triangular parks is located near the intersection of Hale Street and Atlantic Avenue; the other is adjacent to Abbott Street. The latter space contains a prominent Civil War memorial (BEV.904) and mature trees. Three substantial houses constructed in the late 19<sup>th</sup> century face the east side of Monument Square (BEV.149, 150, 151; BEV.E). (For convenience of terminology, the building is assumed to face east, although it more accurately faces southeast.)

The building is approximately centered on its lot, with modest setbacks on all sides. Asphalt pavement covers the setbacks on all sides. A metal picket fence lines the parcel on the south and west, where it borders the burial ground. The building consists of a large rectangular main block with a variety of projections on the sides (the main fire station) and a small rectangular ell (originally a signal tower) extending from the northwest (back right) corner.

Central Fire Station rises two stories from a concrete foundation and below-grade basement to a flat roof. Exterior walls are clad with brick and trimmed with concrete at the tops of the walls and around the door and window openings. The brick pattern consists of running bond with a row of Flemish bond, accented by a dark header, at every fourth course. Windows are typically rectangular openings with shaped concrete sills, no lintels, and a column of four horizontal window panes with Hope steel sash. Window openings are characteristically taller on the first floor than on the second. The symmetrical façade contains four vehicle bays with modern roll-up garage doors on the first story, surmounted by four window bays on the second story. The vehicle bays are framed by a molded concrete surround with beveled panels; the words "CENTRAL FIRE STATION" incised in the frieze band and colored in red. The façade's second story windows include two typical window openings in the center; wider windows in the outer bays have a column of horizontal sash flanked by narrow 4-pane sidelights.

A slightly off-center, rectangular stair tower divides the north (right side) elevation into two parts. This narrow tower rises nearly a full story above the main block; its interior stairway is lit by an elongated window with horizontal steel sash, at the base of which is a concrete panel marking the date of the building's construction and commemorating the previous fire station on the site. (The text reads "1949 / THE ORIGINAL CENTRAL / FIRE STATION BUILT ON / THIS SITE IN 1884" and surrounds an incised image of the 1884 building.) Three window bays are located to the east of the tower and two to the west. The main, public entrance to the building is located to the west of the tower. Its recessed opening is framed by a wide concrete surround with beveled panels; the words "BEVERLY FIRE DEPARTMENT HEADQUARTERS" are incised in the frieze band and colored in red. A single leaf door is surrounded by steel sidelights and transom. Mounted in each of the angled sides of the entrance recess is a decorative vertical grille with the initials B, F, and D within separate concentric squares. The grilles were originally illuminated.

The asymmetrical south (left side) elevation features three window bays towards the front of the building and a square exterior chimney, which is set slightly off-center. Towards the back of this elevation is a two-story, L-shaped projection, which contains a pedestrian door and roll-up metal door on the first floor and a balcony with a steel railing on the second floor. A tall window with six horizontal lights is centered in the second story of the projection, above the pedestrian door.

The rear elevation has three vehicle bays with modern roll-up doors on the first floor. Four window bays are symmetrically arrayed above, each containing a column of horizontal sash flanked by narrow 4-pane sidelights. The two-story, rear corner ell (signal tower) is slightly lower than the main block, with varied fenestration. Its east elevation features one window bay; the north elevation has three regular bays on the second story and four grouped window openings on the first floor. The ell's west

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

15 HALE STREET

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.A

BEV.432

elevation contains two widely spaced bays, including a narrow pedestrian door at the first floor. Its two-bay south elevation comprises a vehicle bay with a roll-up door and a pedestrian entrance at the first floor, and two windows centered above them on the second story.

Remarkably intact, Central Fire Station is a fine and unusual local example of mid-20<sup>th</sup> century modern architecture in Beverly, although it suffers from poor maintenance. The major alteration is the replacement of the vehicle bay doors: a 1950 photograph shows each door comprised of a 2 by 4 grid of solid panels at the base and a 4 by 4 grid of glazed panes above. The Central Fire Station's design is notable for its lively massing, unusual brickwork pattern, steel window sash, decorative concrete enframements around the main vehicular and pedestrian entrances, stylish public entrance, and the integral plaque commemorating its architectural predecessor.

## HISTORICAL NARRATIVE

*Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.*

The present Central Fire Station replaced the original, Romanesque style Central Fire Station, which was built in 1884-85 and occupied a similar footprint on the same site. Beverly's firefighters began to organize privately in 1774. Two decades later, in 1795, the town's first engine house was built; it was located at the back of Israel Thorndike's house (now City Hall) on Cabot Street. Eleven new firehouses followed between 1798 and 1873. The Victorian-era fire station on this site, built at a cost of \$25,000, was in disrepair by the mid-1940s. In 1946, the mayor appointed a special commission to study the feasibility of renovating the existing station; in 1947 the commission recommended constructing a new building. In addition to housing fire-fighting equipment and personnel, the new facility also incorporated a signal building with a state-of-the-art fire alarm system, which had been advocated by the city electrician for many years. The architect for the building was the Boston firm of Somes, Griswold, Boyden, Wylde & Ames; partner W. Lincoln Boyden was a Beverly resident and was responsible for the station's design. The station was built by Pitman & Brown Co. of Salem.

Construction of the new Central Fire Station proceeded in stages from 1948 through 1950, at a total cost of \$320,000. The substantial hose tower of the original building was demolished in 1948, and the new signal tower building on its site (forming the northwest ell of the present building) was completed in January of 1949. The signal tower structure contained an office and garage for the city electrician on the first floor, and switchboards and alarm panels on the second floor. The main part of the old fire station was demolished in the spring of 1949, and the replacement building was completed in the spring of 1950. Its main block (facing Monument Square) was designed to accommodate seven pieces of equipment. It featured a cellar with storage and mechanical equipment; offices for the chief and deputy chief; an office of fire prevention; a combination recreation/class room; and dormitories (with televisions) and a full kitchen on the second floor.

The new Central Fire Station and Signal Tower was dedicated with great fanfare in April of 1950. A dinner was held in the building for nearly 300 state, city, and fire officials from throughout the North Shore, and more than 6,000 people toured the building at an open house the following day. A multi-page special supplement to the *Beverly Evening Times* reported extensively on the history, design, and construction of the new facility, emphasizing its "ultra-modern" features throughout.

Little is presently known of the architecture firm that designed the Central Fire Station, which is listed as Somes, Griswold, Boyden, Wylde & Ames on the 1948 building permit. The office was also known as Putnam, Griswold, Wylde & Ames<sup>1</sup>; Somes, Griswold, Boyden, Wylde & Ames; and (most recently) Griswold, Boyden, Wylde & Ames. Three known buildings are attributed to Griswold, Boyden, Wylde & Ames: Hubbard Hall at the University of New Hampshire (1965), Charles Stratton Dana Greenhouses of Arnold Arboretum (1961), and a branch of the New England Merchants National Bank in Cambridge (1961). Shortly after its construction, the Cambridge bank was featured in the *Boston Globe* for its striking modern design, which included a folded concrete slab roof, warm natural materials, a drive-up teller window (reportedly the first such bank amenity), and landscaping by Sidney Shurcliff. The design of this bank branch was attributed specifically to partner Cecil Wylde, along with schools in Concord, Dover, and Needham, Mass.; a maintenance plant for the Cambridge water department and a water works building for Billerica; and many private residences (including the Murdock House in Beverly Cove in 1954). MACRIS

<sup>1</sup> The "Putnam" in Putnam, Griswold, Wylde & Ames was William E. Putnam, Jr., who with his then-partner Allen Cox designed Centerville Hose House No. 4 (BEV.470 [updated]; see form).

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

15 HALE STREET

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.A

BEV.432

contains three projects by Griswold, Boyden: a house in the Back Bay, an addition to the Sears Tower at Harvard Observatory, and a very traditional main library for the town of Dover, Mass.

Dana Somes (ca. 1886 – 1953) was member of the AIA, a director of the Boston Society of Architects, and chairman of Boston's Board of Zoning Adjustments. A graduate of Harvard College, he was also a veteran of World War I. Roger Griswold (1892 – 1973) likewise graduated from Harvard, after which he worked in Buenos Aires, served in the American Field Service in World War I (and subsequently the air force in World War II), and studied architecture at MIT. W. (Walter) Lincoln Boyden (1903-1989) graduated from Harvard College and Harvard's Graduate School of Design, and was a partner in the firm of Griswold, Boyden, Wylde & Ames from 1930-72. He lived in Beverly from at least 1945 – 51, and not surprisingly was principal designer of this fire station. Cecil Wylde (1904 – 94) received degrees from Harvard and from Cambridge University in England. He worked as a draftsman for Coolidge, Shepley, Bulfinch & Abbott in Boston and was an Olympic bronze medalist on the British ice hockey team in 1928.

The Central Fire Station is located within the Beverly Center National Register District (1984), but was not considered a contributing resource at that time because of its age.

## BIBLIOGRAPHY and/or REFERENCES

AIA directory. "Wylde, Cecil Irton (AIA)". [www.public.aia.org/sites/hdoaa/wiki/American%20Architects%20Directories/1956](http://www.public.aia.org/sites/hdoaa/wiki/American%20Architects%20Directories/1956)  
Accessed December 2015.

Beverly city directories, 1945 – 1951.

*Beverly Evening Times*, April 15 and April 17, 1950.

Beverly Historical Society archives, folder on fire department history

*Boston Globe*, May 24, 1953. Obituary: "Dana Somes; Prominent architect, of Boston, Was 67".  
\_\_\_\_\_. Apr 30, 1961. "Blueprints – An Architect Looks at Merchants Bank in Brighton", by John Ware Lincoln.  
\_\_\_\_\_. Jul 11, 1989. Obituary: "W. Lincoln Boyden, Retired Boston Architect; at 85".  
\_\_\_\_\_. Nov. 13, 1994. Obituary: "Cecil I. Wylde, 90; was architect medalist in the 1928 Olympics".

City of Beverly. *Municipal Documents* for the years 1947, 1948, 1949, 1950

City of Beverly, Building Department. Building permits.

Find a Grave, Inc. Find a Grave. Databases and digital images via FindaGrave.com.

Massachusetts Division of Inspection. Building inspection plans, 1889-1987. Massachusetts Archives.

Scrapbook of Roger Griswold, ca. 1910-1917 (Harvard University). "Griswold, Roger, 1892-1973; Biographical notes".  
[www.socialarchive.iath.virginia.edu/ark:99166/w68d22rw](http://www.socialarchive.iath.virginia.edu/ark:99166/w68d22rw) Accessed December 2015.

# INVENTORY FORM B CONTINUATION SHEET

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

BEVERLY

15 HALE STREET

Area(s) Form No.

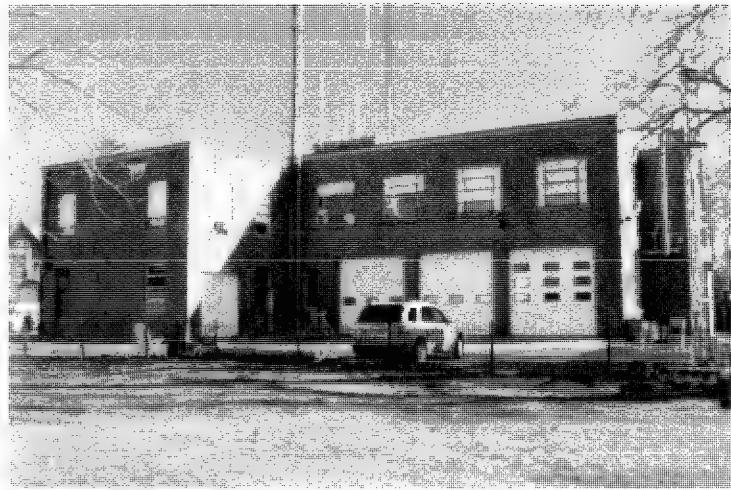
BEV.A

BEV.432

## SUPPLEMENTARY IMAGES



South and east (façade) elevations



West and south elevations



Public entrance on north elevation

# INVENTORY FORM B CONTINUATION SHEET

BEVERLY

15 HALE STREET

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.A

BEV.432

## National Register of Historic Places Criteria Statement Form

Check all that apply:

Individually eligible       Eligible **only** in a historic district  
 Contributing to a potential historic district       Potential historic district

Criteria:     A     B     C     D

Criteria Considerations:     A     B     C     D     E     F     G

### Statement of Significance by Wendy Frontiero

*The criteria that are checked in the above sections must be justified here.*

Serving as fire department headquarters since 1950, the Central Fire Station and Signal Tower is important as a major example of civic architecture in Beverly and as a significant development in Beverly's fire-fighting history. Remarkably intact and prominently situated, Central Fire Station is a fine and unusual local example of mid-20th century modern architecture in Beverly. The building's design is notable for its lively massing, unusual brickwork pattern, steel window sash, decorative concrete enframements around the main vehicular and pedestrian entrances, and a plaque commemorating its architectural predecessor. Retaining integrity of location, design, setting, materials, workmanship, feeling, and association, the Central Fire Station and Signal Tower is recommended for listing in the National Register with significance at the local level.

The property is located within the Beverly Center National Register District (1984), but was not identified as a contributing resource at the time of the nomination because of its age. The property now meets the typical 50-year threshold of the National Register of Historic Places. If the existing nomination were to be amended to update the period of significance, this property should be considered a contributing resource.



### **Design Practice & Professional Experience**

*Martha Lyon Landscape Architecture, LLC*, design, historic preservation, planning, Northampton, Massachusetts, managing principal, 2000-present

*Denig Design Associates, Inc.*, Northampton, Massachusetts, associate landscape architect, 1997- 2000

*The LA Group, P.C.*, Saratoga Springs, New York, apprentice landscape architect, 1994-1997

*University of Massachusetts*, Department of Landscape Architecture and Regional Planning, Amherst, MA, teaching and research assistant, 1990-1993

*Massachusetts Cultural Council (Massachusetts Council on the Arts and Humanities)*, Boston, MA, program officer, museums & historical organizations, 1982-1990

### **Education**

*Master of Landscape Architecture*, University of Massachusetts Amherst, 1993 Thesis:  
“Gardens of the Gullah: Domestic Landscapes of the South Carolina Sea Islands”

*Bachelor of Arts*, Colgate University, Hamilton, NY. Concentration in art history, 1980

*Studies in British art and architectural history*, Mansfield College, Oxford University, England, 1978

*Continuing Education* through seminars, conferences, symposia and travel

### **Professional Licensure**

Licensed to practice landscape architecture in Massachusetts (#1298), Rhode Island (#417), Connecticut (#1035), Maine (#4562) and New York (#002796)  
Certified by the Council of Landscape Architectural Review Boards (CLARB)

### **Honors & Awards**

*Preservation Achievement Award*, Boston Preservation Alliance for the Dillaway-Thomas House/Roxbury Heritage State Park, 2020

*Preservation Award*, Massachusetts Historical Commission for the Joseph Simes House Restoration, 2018

*Preservation Award*, Greater Portland Landmarks for the Fort Allen Park Restoration, 2016

*Excellence in Historic Preservation Award*, The Preservation League of New York State for the Spencer Trask Memorial Restoration, 2016

*Merit Award*, American Society of Landscape Architects New York Upstate Chapter for the Spencer Trask Memorial Restoration, 2015

*Merit Award*, American Public Works Association New York Chapter Capital Branch for the Spencer Trask Memorial Restoration, 2015

*Preservation Award*, Massachusetts Historical Commission for restoration of the Brookfield Cemetery Entry Gate, 2014

**Honors & Awards, continued**

*Preservation Award, Massachusetts Historical Commission for rehabilitation of the Provincetown Public Library, 2012*  
*Culture Award, The Gloucester (MA) Historical Commission for the First Parish Burial Ground Preservation Plan, 2009*  
*Preservation Award, The Manchester (NH) Historic Association for preservation planning and restoration of Stark Park, 2007*  
*Preservation Award, The Manchester (NH) Historic Association for the restoration of the Currier Gate Environs at Valley Cemetery, 2005*  
*Merit Award, American Society of Landscape Architects Boston Chapter for the Nathaniel Thayer Estate Preservation Plan (awarded to Ms. Lyon's graduate studio in Historic Preservation at the University of Massachusetts), 2001*  
*Merit Award, American Society of Landscape Architects Boston Chapter for the Eastwood Cemetery Preservation Plan (awarded to Ms. Lyon's graduate studio in Historic Preservation at the University of Massachusetts), 1999*  
*Honor Award, American Planning Association New York Upstate Chapter for the Eastern Gateway Regional Plan, in association with the LA Group, 1995*  
*Merit Award, the American Society of Landscape Architects New York Conference for the Mount Hope & Riverside Cemeteries Space Utilization and Landscape Improvement Plan, in association with the LA Group, 1995*  
*First Place Winner, American Society of Landscape Architects Student Design Competition, Graduate Research Category for *Gardens of the Gullah: Domestic Landscapes of the South Carolina Sea Islands*, 1993*  
*Honor Award, American Society of Landscape Architects, for outstanding academic achievement, 1993*  
*National Honor Society of Sigma Lambda Alpha, inducted 1992*

**Teaching & Lecturing**

*Adjunct Faculty Member & Visiting Instructor, University of Massachusetts at Amherst, Department of Landscape Architecture & Regional Planning, 1999-2014*  
*“Gardening in Mid-Nineteenth Century America.” Presentation at Historic Deerfield’s symposium, “Building in the Picturesque: Domestic Architecture in Age of Industry, 1840-1870,” 2021*  
*“American Park Design and the Development of Stark Park.” Presentation made to the Friends of Stark Park, 2017*  
*“American Cemetery Design and the Bridge Street Cemetery.” Presentation at Historic Northampton, 2017*  
*“Reviving the Historic Parks of Greenwich.” Presentations made to the Garden Education Center of Greenwich and Old Greenwich Garden Club, 2016*  
*“Puddingstone Unearthed: Reclamation and Rebirth of the Dillaway Thomas House.” Presentation made at the Cultural Landscapes & Heritage Values Conference, University of Massachusetts, 2015*

**Teaching & Lecturing, continued**

“Keewaydin and the Making of a 30-Year Friendship.” Presentation made at the Center Harbor (NH) Historical Society, 2014

“Fort Allen Park, 1890-2014.” Presentation made at the 200-year celebration and dedication of Portland’s (ME) Fort Allen Park, 2014

“Warren Manning and the Making of Wilcox Park.” Presentation made at the Westerly Public Library, 2014

“Preservation Planning for Historic Cemetery Landscapes.” Presentation made at the National Center for Preservation Technology and Training’s International Historic Cemetery Preservation Summit, 2014

“Planning for Historic Cemeteries.” Presentation made at the Massachusetts Statewide Preservation Conference, 2013

“The Historic Saratoga Race Course: A Collaborative Cultural Resource Study.” Paper presented at the Association for Preservation Technology Annual Conference, Charleston, South Carolina, 2012

“Cemeteries as Designed Landscapes.” Presentation made at the Rhode Island Statewide Historic Preservation Conference, Woonsocket, Rhode Island, 2012

“Cemetery Preservation Planning 101.” Presentation made at the Massachusetts Department of Conservation and Recreation Historic Cemetery Preservation Workshop, 2011

“Cemetery Landscape Planning: Keys to Success.” Presentation made at the National Park Service’s National Center for Preservation Technology & Training Workshop in Brookline, Massachusetts, 2009

“Gloucester’s First Parish Burial Ground Yesterday, Today and Tomorrow.” Lecture delivered at the Cape Ann Museum, 2009

“Oak Grove and the Rural Cemetery Preservation Movement in America.” Lecture delivered to the Friends of Oak Grove Cemetery, 2009

“The Olmsted Brothers, Landscape Architects and the Fall River Parks.” Lecture delivered to the Fall River Preservation Society, 2008

“Gardening in Victorian America, 1850-1900.” Lecture delivered to the Suffield, CT Garden Club, 2008

“Sustainable Historic Landscapes: Green Preservation of Intimate Spaces.” Panelist and presenter for the Rhode Island Statewide Historic Preservation Conference, 2007

“Stewardship of Municipal Landscapes: Parks & Commons.” Panelist and presenter for the Massachusetts Statewide Historic Preservation Conference, 2006

“Gardening in Victorian America.” Lecture delivered to the Connecticut Antiquarian & Landmarks Society, Hartford, New Haven, Old Lyme and Torrington, CT, 2006

“Patches of Green: America’s Domestic Landscape 1700-1920.” Lecture delivered to the Garden Club of Hingham, Hingham, MA, 2004

“Worthington’s Cemeteries & the History of American Cemetery Design.” Lecture delivered to the Worthington Historical Society, Worthington, MA, 2001

**Teaching & Lecturing, continued**

“Preservation Planning for Historic Cemetery Landscapes.” Presentation at the Association for Gravestone Studies Annual Conference, Newton, MA, 2001

“Growth & Change in the Garden at Osgood Hill.” Lecture delivered to the North Andover Garden Club, North Andover, MA, 2001

“A Tour of West Cemetery.” Tour for the Town of Amherst, Local History Day, 1999

“Sleepy Hollow Cemetery and the Melvin Memorial Landscape.” Lecture and tour for the Town of Concord, MA, 1999

“Landscapes of Passage, Landscapes of Death: A History of American Cemetery Design.” Lecture delivered to the Department of Landscape Architecture & Regional Planning, University of Massachusetts, Amherst, MA, 1998

Victorian Cemetery Tour, presenter of interpretive walking tour of the Glens Falls Cemetery, Glens Falls, NY, 1997

“Park, Cemetery, Estate & Garden: Glimpses of America’s Victorian Landscape.” Lecture delivered at the Chapman Museum, Glens Falls, NY, 1997

New York State Conference of Landscape Architects, Annual Conference, speaker on the topic of “Mount Hope and Riverside Cemeteries: A Case Study,” 1996

**Publications**

Contributing author to *Warren H. Manning and Environmental Planner*, a publication of the Library of American Landscape History, 2017

“Uncovering an American Story: Preserving the Vernacular Landscape of Edward Dickinson,” *Boston Society of Landscape Architects Fieldbook*, 2013

“Provincetown - Accessibility on the Green,” *Massachusetts Department of Conservation and Recreation, Terra Firma, Common Wealth: The Past and Future of Town Commons*, 2008

“Saving the Face of Valley Cemetery,” *Granite State Landscape Architects, NH Forum*, May 2007

“Commemorative Landscapes: Burying Grounds & Cemeteries in New England,” *Maine Olmsted Alliance for Parks and Landscapes Journal*, Summer 2005

“Vernacular Cemeteries and the Maple Street Cemetery of Adams, Massachusetts,” *Maine Olmsted Alliance for Parks and Landscapes Journal*, Summer 2005

“The Legacy of Warren Manning,” *Journal of the Maine Olmsted Alliance for Parks and Landscapes*, Spring 2004

“A Plan for Renewal at Mount Hope Cemetery,” *Land and History, The Newsletter of the American Society of Landscape Architects Historic Preservation Open Committee*, Fall 1996

“A Plan for Renewal at Mount Hope Cemetery,” *Upstate Landscapes*, Winter 1996 (re-printed from *Land and History*, above)

“Upstate Landscapes: Our Choices for Summer Visits,” *Upstate Landscapes*, Summer 1995 (editor & writer)

**Publications, continued**

“Mount Hope Cemetery: A Plan to Revivify a Tarnished Treasure in Rochester, NY,” *The American Cemetery*, February 1995  
“A Tulip Tree in the Hemlock Grove,” *Upstate Landscapes*, Winter 1994  
“The Voice of the Vernacular Landscape,” *Upstate Landscapes*, Fall 1993  
*Gardens of the Gullah: Domestic Landscapes of the South Carolina Sea Islands*, 1993

**Community Service**

Northampton Historical Commission, Northampton, MA. Chair, 2019-present, commissioner since 2007  
Northampton Community Preservation Committee. Member, 2017-present  
Porter-Phelps-Huntington Foundation, Inc., Hadley, MA. Board member, 2000-2003  
Association for Gravestone Studies, Greenfield, MA. Board member, 2001-2003  
Massachusetts Cultural Council, review panelist for General Operating Support Program for science/design institutions. Boston, MA, 2002  
Saratoga Springs Preservation Foundation, Saratoga Springs, NY. President, 1997, board member, 1995-1997. Chair, 1996 & 1997 Benefit Auctions. Chair, Long-Range Planning Committee, 1996-1997  
Connecticut Commission on the Arts, review panelist for Challenge Grant Program for artistic development in visual arts organizations. Hartford, CT, 1997  
Design Review Board of the Town of Amherst, MA. Town-appointed committee organized to set policy and review designs for Amherst's downtown landscape, 1989-1993  
Public Art Planning Committee of the Amherst Arts Council, Amherst, MA. Committee established to study feasibility of art in public places, 1988-1990  
Connecticut Humanities Council, evaluator for “Toward Common Ground,” a conference on public art in Hartford, CT, 1988

**Memberships**

Alliance for Historic Landscape Preservation  
American Society of Landscape Architects/Historic Preservation Interest Group  
Association for Gravestone Studies

# FORM H – PARKS AND LANDSCAPES

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

Assessor's Number      Area(s)      Form No.      Forms within

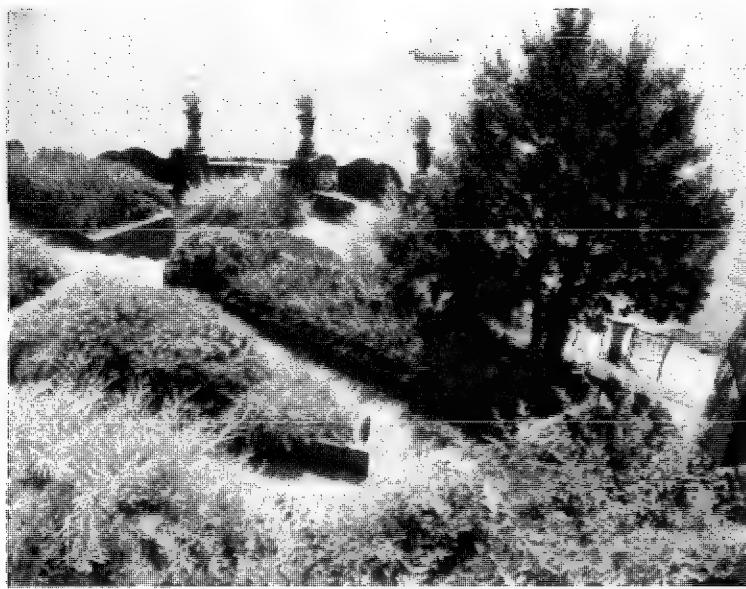
14-27

BEV.AB

BEV.9020

\_\_\_\_\_

## Photograph



## Locus Map (North at top of map)



**Town/City:** Beverly

**Place (neighborhood or village):** Beverly Cove

**Address or Location:** 44 Prince Street

**Name:** Guy Norman Garden, Garden at Bee Rock

**Ownership:**  *Public*     *Private*

**Type of Landscape (check one):**

<input type="checkbox"/> park	<input type="checkbox"/> farm land
<input type="checkbox"/> green/common	<input type="checkbox"/> mine/quarry
<input checked="" type="checkbox"/> garden	<input type="checkbox"/> training field
<input type="checkbox"/> boulevard/parkway	
<input type="checkbox"/> other (specify):	

**Date or Period:** 1905

**Source:** Little & Browne account book, collection of Historic New England

**Location of Plans:** Unknown

**Alterations/Intrusions (with dates):**

Removal of pergola, several concrete urns, original summer house and plant materials; addition of finial atop granite archway and replacement of original plant materials (all ca. mid-20<sup>th</sup> century)

**Condition:** Very Good

**Acreage:** Approximately 1,200 SF

**Setting:** Located between the house at 44 Prince Street and Atlantic Ocean, between Brackenbury Beach and Crescent Beach

**Recorded by:** Martha Lyon and Wendy Frontiero

**Organization:** Beverly Historic District Commission

**Date (month / year):** February 2019

# INVENTORY FORM H CONTINUATION SHEET

BEVERLY

44 PRINCE STREET GARDEN

## MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

BEV.AB

BEV.9020

Recommended for listing in the National Register of Historic Places.

*If checked, you must attach a completed National Register Criteria Statement form.*

Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.

## VISUAL/DESIGN ASSESSMENT

Describe topography and layout. Note structures such as bandstands, gazebos, sheds, stone walls, monuments, and fountains. Note landscaping features such as formal plantings, agricultural plantings, and bodies of water. If possible, compare current appearance with original.

The historic garden at 44 Prince Street is located in the Beverly Cove area of Beverly, along the easternmost side of the cove (Brackenbury Beach) and to the west of Curtis Point. The 1,200 square-foot garden is part of a 1.916-acre property containing a house (built in ca. 1950 and enlarged after 2005) and summerhouse (built after 2005). The property is sited high on a promontory overlooking the Atlantic Ocean with 270-degree views of the Beverly coastline, the east end of Salem, and Baker's and other islands. To reach the garden, visitors traveling east on Hale Street (Route 127) turn right on Prince Street and proceed south and westward. Number 44 lies at the terminus of Prince Street, bordered on the east, west and north sides by private residences and on the south by the Atlantic Ocean. Crescent Beach, a small, private stretch of sand, sits below the property to the east. The paved driveway at 44 Prince Street curves through mature shade trees and winds around the west and southwest sides of the property, ending in a cul-de-sac at the west side of the house. The garden stands to the east and south of this cul-de-sac, between the house and ocean.

A mortared granite block and concrete retaining wall (Photo #3) supports the garden on its east, south and west sides, curving along the natural line of the coast and forming a semi-circle or horseshoe shape projecting outward towards the ocean. Large rock ledges – some as tall as ten feet in height -- support the base of much of the wall, protecting the structure from the breaking tides. The wall is highest at the east end where the ledge is less exposed, and lowest at the west end where ledge is highly prominent, allowing for a level top of wall around the garden. The upper four to five feet of wall is made of concrete, approximately 12 inches wide, and formed into a wave pattern along a portion of its length.

An external pathway along the garden's west edge leads visitors to the main entrance. This path is constructed of bluestone pavers and pea stone with granite treads and passes through a rusticated granite block archway and into the garden. A mushroom-shaped finial ornaments the top of the arch. The garden consists of five terraces – upper, second, third, fourth and lower -- separated by mortared granite block retaining wall. The terraces differ from one another in size, shape and function, each resembling an individual outdoor room. The semi-circular upper terrace (Photo #1) contains a seating area and firepit while the second terrace is lawn. The third (Photo #2) and fourth terraces are arranged along a central access, extending north to south, connected via a central path. The third contains four planted beds and the fourth is a semi-circular plaza overlooking the sea. The lower terrace is an intimate, geomorphic-shaped seating area shaded by a deciduous tree. Granite steps link the terraces internally.

In addition to the granite block and concrete retaining wall, granite block entry arch, and step structures, the garden contains four concrete planters in the shape of urns, spaced evenly atop the fourth terrace's semi-circular wall. A pair of Doric-style concrete columns topped with orbs stand on the concrete wall along the east side of the third terrace. A concrete seat is tucked between the columns inside the wall. The rectangular and geomorphic-shaped plant beds on the third terrace are edged with concrete blocks, and concrete pavers cover the terrace floor. Exposed aggregate concrete covers the surface of the fourth terrace. The current owner has filled the beds with woody shrubs and herbaceous perennials. The garden contains just one small deciduous tree, planted along the steps between the third and lower terraces.

While the original plan for the garden is not known to exist, it appears to have been designed to meld with the surrounding landscape. The four low mortared granite terrace walls extend westward outside the garden wall, connecting to adjacent rock ledges. The upper terrace wall extends further westward, following long the natural line of the coast and supporting the driveway. The remnants of a pier and the granite-treaded approach to it, remain to the west of the garden.

# INVENTORY FORM H CONTINUATION SHEET

BEVERLY

44 PRINCE STREET GARDEN

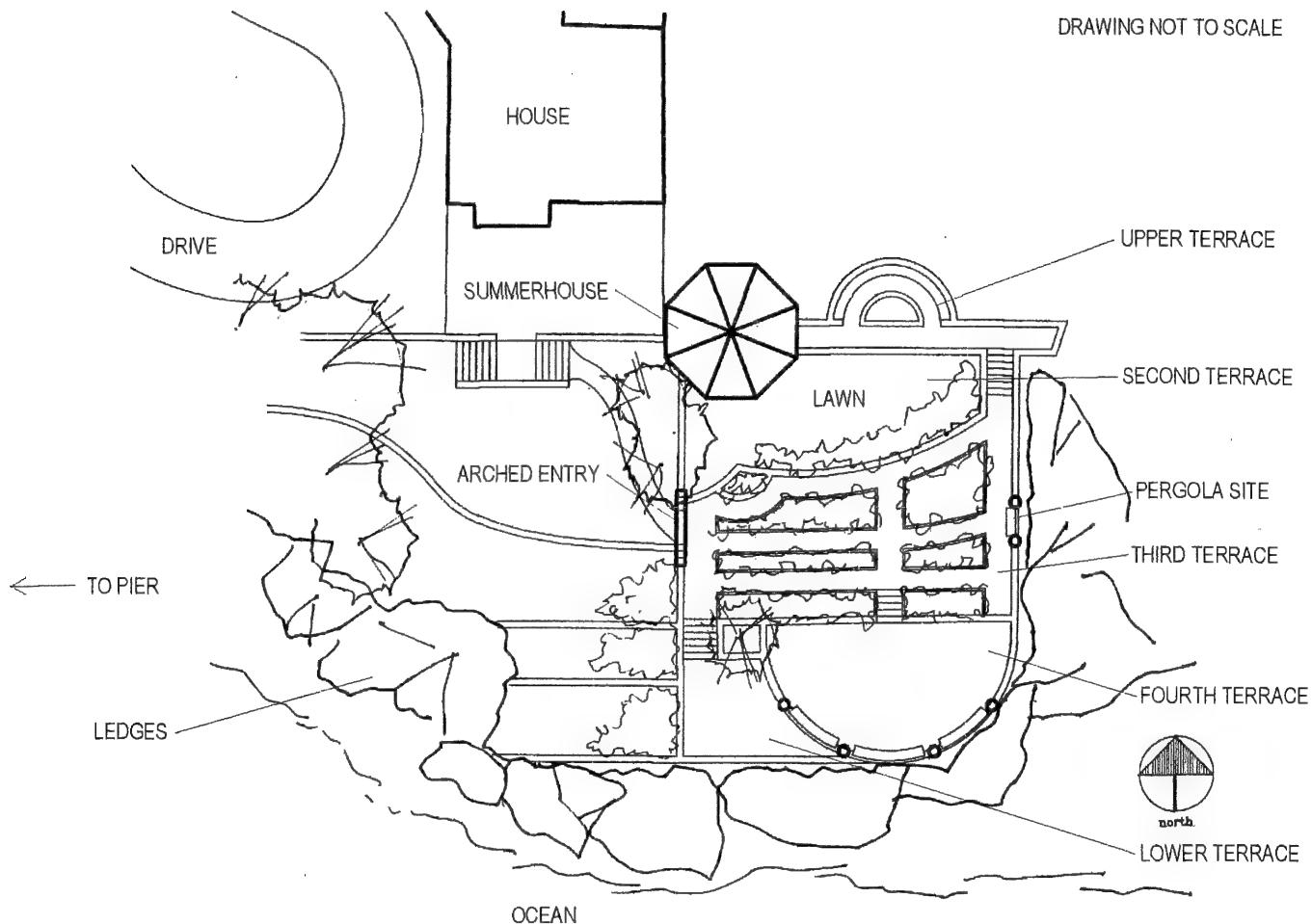
MASSACHUSETTS HISTORICAL COMMISSION  
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DRAWING NOT TO SCALE



Despite several changes in ownership, demolition of the original house, and construction and subsequent enlargement of a new house, most of the original garden structure, while somewhat weather-worn, remains intact. Images taken of the garden in 1907 for *American Homes and Gardens* show the same walls, entry arch, plant beds and concrete pavement. The original rustic summerhouse at the north edge of the garden has been replaced by a contemporary structure. The plantings appeared to be largely perennials and annuals, and several more urns stood on the wall between the second and third terraces.

## HISTORICAL NARRATIVE

*Assess history of use. Evaluate the historical associations of the landscape/park with the community.*

A area of Beverly known as Beverly Cove became a popular spot for summer homes for wealthy families between 1844 and 1850. The coming of the railroad to Beverly (1838) and Beverly Farms (to the northeast of Beverly Cove, 1847), and the growth of the town into the latter half of the 19<sup>th</sup> and early decades of the 20<sup>th</sup> centuries. The first homes were built by Massachusetts families. By the 1890s, many businessmen and entrepreneurs from outside the state purchased property. Ownership of the property at the end of Prince Street overlooking the sea reflects this pattern. The 1872 Beers atlas shows this area of Beverly as undeveloped, but in the same year the land was purchased by John G. Cushing, Esquire, a retired merchant. Between 1872 and 1897, Cushing built a home on the estate. Similar to many of the other summer houses built in the area, the Cushing house stood at the end of a long drive ending in a cul-de-sac and overlooked the ocean. Early atlases of Beverly published in 1897, 1907 and 1919 suggest that the house was sited in the same location.

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location as the existing house, at the east side of the cul-de-sac. The atlases also show that Cushing built a set of stables along the north side of the property.

In 1902, Lieutenant Guy Norman and his wife, Louisa Palfrey Norman, purchased the property from John Cushing to be used as a summer home. A native of Newport, Rhode Island, Mr. Norman was a Navy veteran, a member of the Rhode Island Senate and New York Stock Exchange, and a prominent member of the Newport society. Mrs. Norman was the sister of Anna Palfrey Allan who, with her husband Bryce, built an estate in Beverly Cove to the west of the Cushing estate in 1902 (Allenbank (BEV.517) was designed by architect Guy Lowell, today known as Tupper Hall of Endicott College) The Normans appeared to have retained the Cushing house, as footprints for the house shown on the atlases of Beverly are identical.

Shortly after the Normans purchased the property, they engaged the Boston-based architectural firm of Little & Browne to design a Sicilian-style garden to be located between the house and ocean. The Normans were not anomalous in commissioning such a garden, as several owners of early 20<sup>th</sup> century Beverly Cove estates created and maintained ornamental landscapes; among these are the garden at Dawson Hall (Woodberry Point), the gardens of Dudley L. Pickman (off Neptune Street), Harriet M. McGee (27 Ober Street), and Katharine Silsbee (37 Boyles Street). Herbert Browne was the designer of record for the Norman garden, referred to in the firm's account book as the "Garden at Bee Rock." Recorded expenses included fees of the engineering firm of Whitman & Howard, as well as the costs of stone work (\$1,808.00) executed by Aberthaw Construction Company and tile work (\$216.00) completed by Waldo Brothers. Concurrent with the construction of the garden was the building of a fifty feet-long pier, extending from the rock ledge to the west of the garden.

Herbert Wheildon Cotton Browne (1860 – 1946), was educated as an architect at the Boston Museum of Fine Arts School and the Massachusetts Institute of Technology and studied in Paris and Florence. After serving as a draftsman for two years, he partnered in 1890 with architect Arthur Little, forming the firm of Little and Browne. Boston-based, the firm specialized in the Colonial Revival (Federal) style and designed many homes in the Boston area and on the North Shore. Browne also designed several landscapes, including the gardens of the Spaulding brothers at Sunset Rock in Beverly Farms. His most significant work was the garden designed for Bayard Thayer (Hawthorne Hill) in Lancaster, Massachusetts. Similar to the design of the Norman garden, the Hawthorne Hill landscape included a sequence of garden rooms, each with its distinctive architecture, plantings, and water features, descending the hillside from the side of the house. Details included an Italian-style pergola covered with wisteria.

In 1907, Barr Ferree published a written and illustrated account of the Norman garden in *American Homes and Gardens*. He posited that the ingenuity of Mr. Browne was heavily taxed by the site. Ferree said, "[i]t is not until you have walked down the narrow path to the bounding sea-wall, and peeped over its upcurved top, that you discover that it is practically all made ground, held within a stoutly built retaining wall..." What was originally a "jut of rock" was "walled around on its exposed sides; the space thus formed was filled with earth; and then, on the level ground thus gained, the garden was laid out." He continued, "[it] was walled with cemented borders; paths were laid down according to a set diagram; terraces were contrived of stone and cement; two great columns, with a pergola trellis were stood up in the center of one wall; the first wall was treated with upward curves, with cemented vases directly on the sea; a stone arch served as the exit or ingress, according to your own direction, at the end of another path; and then the center was filled with flower beds – all cement bordered – and the whole was ready for planting" Ferree noted that the garden was novel for both its "situation" and "architectural framework." Nearly all of this garden structure remains today.

Lieutenant Norman died in 1918 at the age of 49, but Louisa continued to own the property. She died in 1927. The remainder of the 20<sup>th</sup> century the property passed through several owners, and each appears to have made changes, including Francis Burr, who owned the property until 2005. In 2013, the property was subdivided and sold. The property held the Cushing carriage house and stables.

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# INVENTORY FORM H CONTINUATION SHEET

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Book 1664, Page 235, George Dexter and Robert H. Gardiner (trustees for will of John G. Cushing) to Guy Norman, 1902.

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Historic Beverly: <https://beverlyhistory.pastperfectonline.com/>

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## SUPPLEMENTARY IMAGES



*Photo 1. The upper terrace taken from the northwest side, looking southeast.*



*Photo 2. The third terrace, taken from the west side looking east.*

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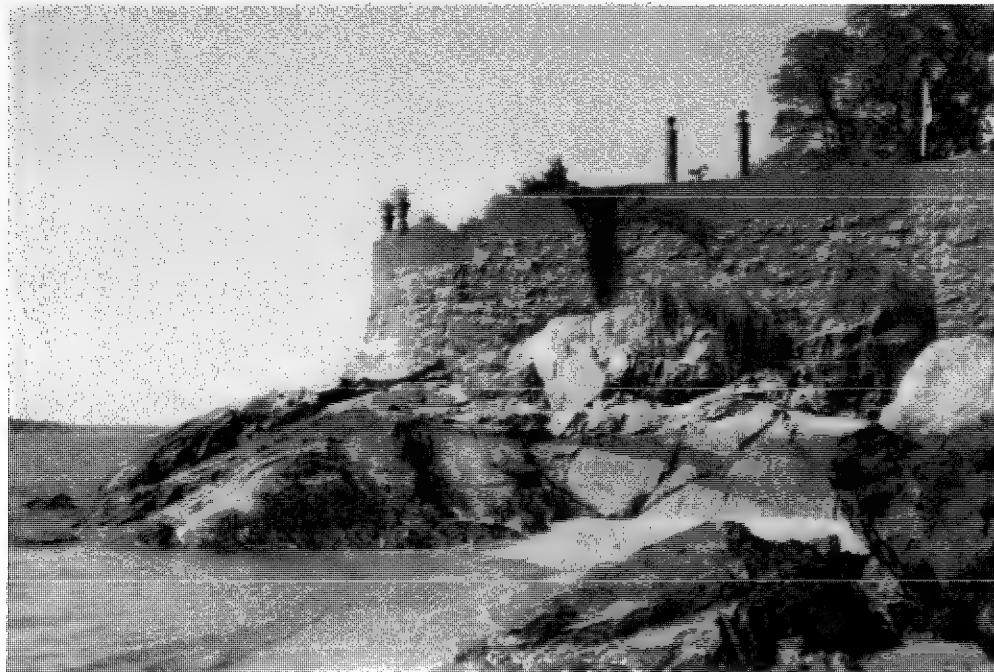
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## SUPPLEMENTARY IMAGES, continued



*Figure 3. The garden walls, as seen from Crescent Beach, taken from the north side looking south.*

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## SUPPLEMENTARY IMAGES, continued

The following images are from Ferree, Barr, "Notable American Gardens, Mrs. Guy Norman's Sicilian Garden at Beverly Cove, Massachusetts." American Homes and Gardens, Volume IV, Number 9, September 1907.



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## National Register of Historic Places Criteria Statement Form

Check all that apply:

Individually eligible       Eligible **only** in a historic district  
 Contributing to a potential historic district       Potential historic district

Criteria:  A  B  C  D

Criteria Considerations:  A  B  C  D  E  F  G

### Statement of Significance by Martha Lyon & Wendy Frontiero (for the Beverly Historic District Commission)

*The criteria that are checked in the above sections must be justified here.*

The Guy Norman Garden, also known as the Garden at Bee Rock, is associated with the summer estate of Guy Norman and his wife, Louisa, who purchased the Beverly Cove property in 1902. A native of Newport, Rhode Island, Guy Norman was a banker and politician and major figure in Newport society. Throughout the latter half of the 19<sup>th</sup> century, Beverly Cove attracted businessmen and entrepreneurs, including the Normans, who established lavish seaside estates with large homes and manicured grounds. Unlike many of the estates that were demolished in the mid-20<sup>th</sup> century, the Normans' garden survives, has been well-maintained and is largely preserved.

The 1,200 SF Italianate style garden exemplifies the work of its designer, Herbert Wheildon Cotton Browne, a Boston-based architect who worked in partnership with Arthur Little beginning in 1890. The architecture firm of Little and Browne, known for the Colonial Revival (Federal) style, designed many estates in Beverly and other North Shore communities, as well as the Boston suburbs. Browne is believed to have created gardens for several, including those at the Beverly estates of E. C. Swift ("Swiftmoor" – BEV.9010) and William Moore ("Rockmarge"). Trained as an architect, Browne studied in Italy and drew inspiration for his designs from this experience, in the landscape creating of a series of outdoor terraced rooms, connected along an axis, descending a steep slope. Browne replicated this design at the Normans' property, and it is one of the few of his gardens that remains.

Perched on a promontory overlooking the Atlantic Ocean, containing five intimate terraces arranged along a central spine, supported by rustic stone walls, and stepping down towards the sea, the Guy Norman Garden exemplifies the designed landscapes associated with many estates built along the North Shore of Massachusetts at the end of the 1900s and beginning of the 20<sup>th</sup> century. It is one of the only surviving works of architect Herbert W. C. Browne. Retaining integrity of location, design, setting, materials, workmanship, feeling and association, the Guy Norman Garden is recommended for National Register listing with significance at the local and state levels.

## FORM E – BURIAL GROUND

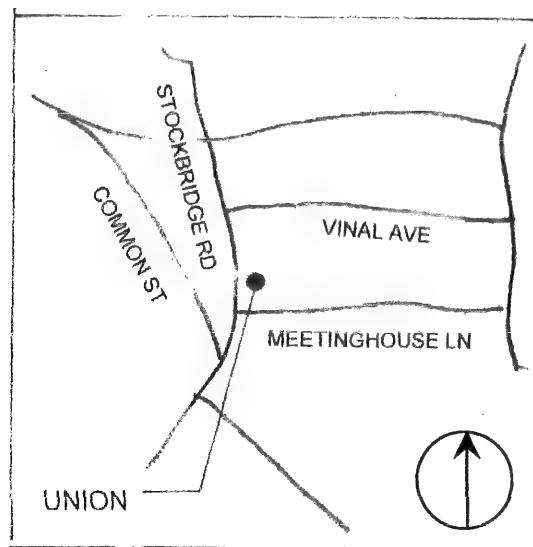
MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

### Photograph



### Sketch Map

Draw or duplicate a map of the burial ground showing its location in relation to the nearest cross streets and/or major natural features. Show all buildings or major features within the burial ground, and between the burial ground and the nearest intersection. Label streets including route numbers, if any. Indicate north.



Assessor's Number Map 50 (No Parcel #)	USGS Quad Scituate, MA	Area(s)	Form Number 810
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Town Scituate

Place (neighborhood or village) Scituate Harbor

Address or Location Stockbridge Road & Meeting-  
house Lane

Name Union Cemetery

Ownership  Public  Private

Approximate Number of Stones 2,500

Earliest Death Date c. 1726

Latest Death Date 2007

Landscape Architect N/A

Condition Very Good

Acreage Approximately 7.0

Setting located at the corner of Meeting House Lane  
and Stockbridge Road, adjacent to St. Mary's Catholic  
Cemetery (across Meeting House Lane) and Old St.  
Mary's (to the east). Surrounding properties include  
residences and the former training ground (open space)  
across Stockbridge Road to the west.

Recorded by Martha Lyon

Organization: Martha Lyon Landscape Architecture, LLC

Date (month/year) December 2007

**VISUAL/DESIGN ASSESSMENT**     *see continuation sheet*

*Describe landscape features, gravestone materials, designs, motifs, and symbols that are either common or unusual. Note any known carvers.*

Union Cemetery lies at the corner of Meetinghouse Lane and Stockbridge Road in a largely residential area of Scituate Harbor. Single-family homes line part of the cemetery's eastern edge, and all of its northern edge northern edge, and green space (originally Scituate's training ground) lies across Stockbridge Road to the west. On the south and east sides is Saint Mary's Catholic Cemetery. The older part of St. Mary's abuts Union Cemetery's eastern edge and the two are separated by a low fieldstone wall. The new part of St. Mary's lies to the south of Union Cemetery, across Meetinghouse Lane. Chainlink fencing rims the north and east edges, screening Union from adjacent residences. A 4' high mortared stone wall runs along the Meetinghouse Lane and Stockbridge Road edges, and is set back from the edge of pavement. Aging sugar maple trees line Meetinghouse Lane in front of the cemetery wall.

Visitors enter Union Cemetery via one of three gates – at the southeast corner from Meetinghouse Lane, or two gates at the northwest corner off Stockbridge Road. Each entry is marked with granite posts. A fourth entryway is gated and locked. It lies along the western edge off Stockbridge Road, across from the training ground and is marked by entry piers topped with granite orbs, and a wrought iron gate bearing the name "Union Cemetery." Stockbridge Road contains no cut in the curb at this fourth entrance to allow vehicles access at this point. Union Cemetery consists of an "older section" and a "newer section." The older section fills the southern approximately five acres of the cemetery, and the newer section is approximately two acres extending across the northern edge. The main cemetery roadway leads through the older section, from the Meetinghouse Lane entrance northward and from the northern Stockbridge Road entrance eastward, meeting at a right angle. A secondary looped roadway extends eastward through the newer section of the cemetery. All the roadways have been paved with bituminous asphalt. Grassy paths, depressed below the grade of the cemetery, appear in the older section, separating family plots and groupings of gravesites.

*(continued)*

**HISTORICAL NARRATIVE**     *see continuation sheet*

*Explain religious affiliations and major period of use. Discuss how this burial ground relates to the historical development of the community.*

Present-day Scituate was first settled by Europeans in the 1620s, who initially located near Scituate Harbor. Scituate was incorporated as a town in 1636, at which time it included present-day Scituate, Norwell, and part of Hanover. From the early 1600s through the mid 1800s, the local economy was based primarily on agriculture and maritime activities such as fishing and shipbuilding. In the mid-late 19<sup>th</sup> century, the South Shore Railroad was constructed, and in 1871 the tracks connected to Scituate. The rail line opened made Scituate accessible to Boston, and transformed the town first into a summer resort colony, and second into a commuter suburb.

When and why Union Cemetery was established, and the origins of its name are all unclear. It is likely that the citizens of Scituate founded Union Cemetery c. 1726 to serve as the town's public burying ground (of the three town-owned burial grounds, Men of Kent is the oldest, followed by Union (#800) and Cudworth (#804)). Town records indicate that on November 8, 1725 the town laid out five acres of land from the "Commons" as a burying place and a training field on the east side of what was then known as Joseph Garret's houselot, and in 1726 the town voted to accept the parcel. The training field may have been used during King Philip's War.

*(continued)*

**BIBLIOGRAPHY and/or REFERENCES**     *see continuation sheet*

Recommended for listing in the National Register of Historic Places. *If checked, you must attach a completed National Register Criteria Statement form.*

1/95

## **VISUAL/DESIGN ASSESSMENT, continued**

Topography across Union Cemetery is relatively flat, with small undulations in the older section that define the paths and demarcate family plots. In the older section, many fine specimen trees, including mature cedars, horse chestnuts, maples, beeches and spruces line the roadways and dot the burial areas. In the new section, the town has planted evenly spaced cherry and crabapple trees. Large spruces line the eastern border with Old Saint Mary's, providing a strong boundary between the two sites. A mix of turf and perennial groundcover blanket the cemetery floor, providing a variety of color and texture throughout much of the year.

The oldest grouping of graves is in the western part of the older section (along Stockbridge Road), a significant number of which are marked with slate stones. The carving work of John Just (or possibly Henry C. Geyer) (the stone of Abner House, d. 1784), N. Gallagher (Henry Coleman, d. 1835), Cyrus Pratt (Polly Vinal, d. 1820), Bildad Washburn (Thomas Tilden, d. 1793) and Jacob Vinal, Jr. (Sarah Tilden, d. 1765) appears on graves in this area. In addition to the slate markers are many marble tablets, marble and granite monuments, and several white bronze markers. Gravesites in the newer section are marked predominantly with 30" high granite monuments and many are ornamented with dwarf shrub and perennial plantings.

## **HISTORIAL NARRATIVE, continued**

Union Cemetery holds the burials of many veterans serving in the Revolutionary War, War of 1812, and Civil War. Two prominent burials are those of Abigail and Rebecca Bates, daughters of the Scituate Lighthouse's first keeper, Simeon Bates. The Bates sisters were teens during the War of 1812, and when the British frigate La Hogue approached Scituate Harbor. Nabby and Becky Bates hid from the ship's barges of soldiers, picked up a fife and drum, played "Yankee Doodle" from shore. The British, hearing the music and assuming it was emanating from a large gathering troops, retreated and left the harbor.

In the 1880s, Charles M. Thatcher compiled *Old Cemeteries of Southeastern Massachusetts*, and at listed Union Cemetery as having nearly 400 burials. In the 1930s, the WPA mapped the older portions of the cemetery, locating veterans' graves. Records of burials at Union Cemetery were destroyed in a fire in the 1950s. Additions of new burial sections were made in the 20<sup>th</sup> century, and these stand along the northern edge. Up until the 1980s, the Union Cemetery Association (it is not known if this was a public or private organization) cared for the site, at which time they passed their responsibilities on to the town.

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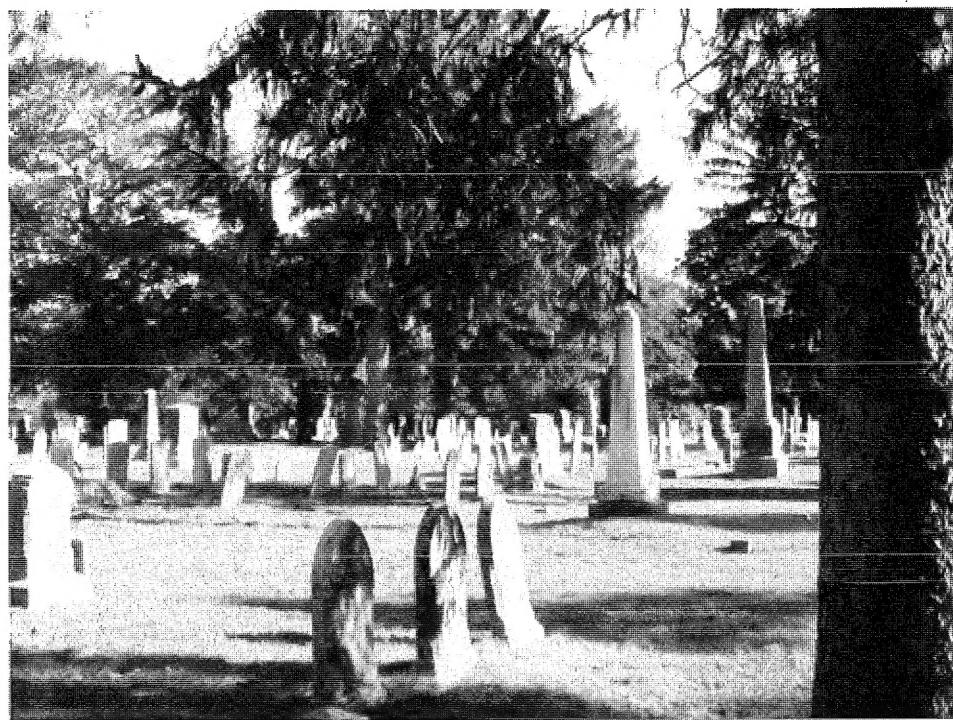
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## PHOTOGRAPHS



*Follow Massachusetts Historical Commission Survey Manual instructions for completing this form.*



*Follow Massachusetts Historical Commission Survey Manual instructions for completing this form.*

## Massachusetts Historical Commission Digital Image Submission Form

*Please submit one form for each group of digital images*

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**About your digital files:**

Camera Used (make, model): Canon EOS Digital Rebel XTi (10.5 megapixels)

Resolution of original image capture (camera setting including resolution and file format):

3888 x 2592 Pixels in .jpeg format

File name(s) (attach additional sheets if necessary) check here  to refer to attached photo log:

Union Cemetery, Scituate, Plymouth County, MA  
E-Form

MA\_Scituate (Plymouth County)\_ Union Cemetery 1  
MA\_Scituate (Plymouth County)\_ Union Cemetery 2  
MA\_Scituate (Plymouth County)\_ Union Cemetery 3  
MA\_Scituate (Plymouth County)\_ Union Cemetery 4  
MA\_Scituate (Plymouth County)\_ Union Cemetery 5  
MA\_Scituate (Plymouth County)\_ Union Cemetery 6  
MA\_Scituate (Plymouth County)\_ Union Cemetery 7

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**About your prints:**

Printer make and model: Epson 4000

Paper: brand & type (i.e., Epson Premium Glossy Photo)

Epson Premium Glossy Photo Paper

Ink: Epson UltraChrome Pigmented Ink

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**Signature:** (By signing below you agree that the information provided here is true and accurate.)

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

Town  
Scituate  
Property Address  
Union Cemetery  
Meetinghouse Lane/Stockbridge  
Road

Area(s) Form No.  
\_\_\_\_\_ 810

**NATIONAL REGISTER OF HISTORIC PLACES**  
**Criteria Statement Form**



Check all that apply:

Individually eligible       Eligible **only** in a historic district  
 Contributing to a potential historic district       Potential historic district

Criteria:       A       B       C       D

Criteria Considerations:       A       B       C       D       E       F       G

**Statement of Significance by Martha Lyon/Martha Lyon Landscape Architecture, LLC**

*The criteria that are checked in the above sections must be justified here.*

Union Cemetery, located on Meetinghouse Lane and Stockbridge Road in the Town of Scituate, possesses integrity of location, design, setting, materials, workmanship, feeling and association and meets National Register Criteria A and C on the local level. As a cemetery, it fulfills Criteria Consideration D, deriving its primary significance from its association with events significant to the Town of Scituate and with its representation of Colonial-era New England funerary art. The Cemetery meets Criterion A through its association with Scituate's 18<sup>th</sup> and 19<sup>th</sup> century history. Records suggest that Union Cemetery was established c. 1726 as part of the town's training ground located to the west across Stockbridge Road. Scituate's 18<sup>th</sup> and 19<sup>th</sup> century economy centered on fishing and farming, and many residents associated with these trades are buried at Union Cemetery. The Cemetery meets Criterion C, through its design as an 18<sup>th</sup> century-era burial ground and its collection of Colonial-era funerary art, as well as its form as a 19<sup>th</sup> century cemetery. Many of its stones dating to the early 1700s bear the work of local gravestone carvers, including Cyrus Pratt, Bildad Washington, and Jacob Vinal, Jr. Its later stones, many in the form of large monuments marking family plots, display Victorian-era symbols, such as urn and willow motifs. Union Cemetery, still actively accepting burials, has served as the town's major secular cemetery since the early 1700s, and as a result, embodies the three-century story of Scituate's past.